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ABSTRACT

The PACE project is directed to all students in grades 4-6 in the Mehlville School District (St. Louis, Mo.). The major purpose of the project is to involve students in an enrichment program to develop skills in self-understanding and in effective communication with parents and others, and is based on the idea that there is a need for a more adequate understanding of communication skills between child and parent. This handbook has been designed for the teacher to use in a fourth-grade classroom setting and includes units in awareness, communication, and family. The activities are intended to take from 45 to 60 minutes each, once a week for 12 weeks. Examples of handout sheets are included. (Author/HMV)

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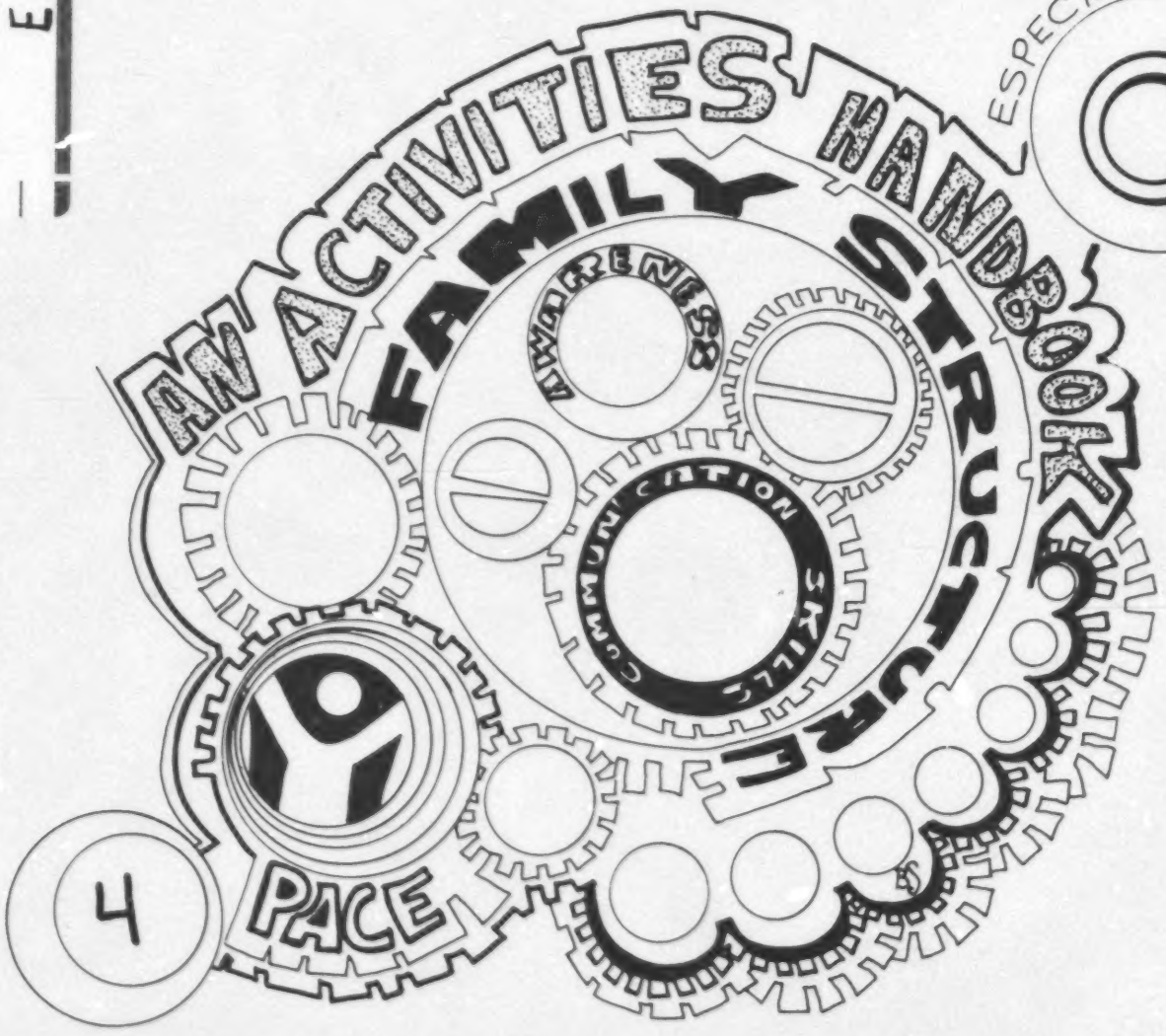
AN ACTIVITIES HANDBOOK

ESPECIALLY FOR



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"Our problem and our task is to find a way to bring people and information together into a dynamic, evolving relationship which will honor the integrity of man, the concerns of society, and the nature of knowledge itself. The primary focus, though, must always be on man. Man is the end. Subject matter is the means. Society is the result."

Jack R. Frymier, "Stimulation and the Need to Know"

foreword

The reader is now in possession of one of the first three PACE Activities Handbooks. Our goal is to facilitate healthy responsibility and self-confidence in children systematically through class activities and games.

Our concern, like the concern of many teachers, is that while the educational establishment talks about educating the whole child, they have been almost totally involved with the mental and physical aspects of children, largely ignoring their emotional growth and well-being--what the Pflaum/Standard people call the Third Curriculum. One of the more common excuses offered for this discreptancy is that teachers can't handle the emotional, affective domain. We catagorically reject that as fallacious.

Not only can teachers "handle" growth experience, we feel good teachers have been doing it and doing it well for lots of years. What has been lacking are materials, ideas, experiences, "hands-on" teaching aids that facilitate growth in these areas. It is to this problem that we have addressed ourselves.

By approaching the affective side of child development through communication activities, we hope to provide opportunities for growth through self-expression in 3 areas:

1. Awareness - including emotions, self-concept and feelings of others.

2. Communication Skills - including verbal and non-verbal sending and recieving

3. Family Structures

We are painfully aware of some flaws in these handbooks. We know also there is value here, as well as a great need for even more materials along these lines. If you will share with us your suggestions, comments, and techniques that have worked for you, we'll make it better; and our students will benefit from it.

The PACE Staff

I. An Introduction

The PACE project is directed to all students in grades 4, 5, and 6 in the Mehlville School District and the cooperating private schools in the Mehlville area. The major purpose of the project is to involve students in an enrichment program to develop skills in self-understanding and in effective communication with parents and others.

This project is based on the idea that there is a need for a more adequate understanding of communication skills between child and parent. It assumes that a better relationship between children and parents will have a favorable effect on the school life of the child and will contribute to the stabilization and well-being of the family.

The student phase of this program will be implemented principally by the existing teaching staff using materials provided by the PACE staff and supported by appropriate in-service training.

II. Our objectives

Students in grades 4, 5, and 6 are to be directed in activities to increase their skills in awareness, communication, and family structure. The activities will be implemented by the classroom teacher with resources and materials provided by the PACE staff.

"Most people miss so much of what they are.
...But the tragedy is that
They miss it without
Knowing that
They missed it.

Human Development Training Institute

III. This handbook

This handbook has been designed for the teacher to use within a classroom setting. The activities are in the following order:

1. Awareness

   Activity 1 - Emotional Spectrum
   Activity 2 - Self-Concept
   Activity 3 - Feelings of Others

2. Communication

   Non-Verbal Skills - Activities 1 and 2
   Listening Skills - Activities 1 and 2
   Verbal Skills - Activities 1 and 2
   Problem Solving Skills - Activities 1 and 2

3. Family

   Activity 1

These activities, intended to take from 45 to 60 minutes each, were designed to be done one per week for 12 weeks. Use them more frequently if you wish.

Student handouts

Within the activities presented, there are many handout sheets to be given to students to carry out the activity plans. These sheets can be copied directly from the pages of this handbook or the sheets can be sent directly to the teacher from the PACE office.

To request handout sheets, please call the PACE office (894-2421) and request the activity, grade level, and the number of sheets needed for your class. Please allow 1 week for inter-school mail delivery to you.

Your comments

A comment page has been included at the end of this handbook. Please fill out this page at the time you are doing the activities. We need your comments, suggestions, criticisms, etc. to help the PACE staff improve the activities. Naturally, we would also like to hear about the ones that go well! The handbook and the comment page will be collected at the time of the final student testing. You will be notified as to the exact time schedule.

Some suggestions:

warm ups

It is our feeling that the effect of any learning experience is enhanced if there is a "warm-up" or transitional device used that acts both as a "closer" to what went before as well as an opener to what's coming. Any activity that creates a sense of curious inquiry or that simply "grabs" attention can be a warm-up.

Some common ones are:

Role-call responses
Incomplete sentences
Physical activities
Mind "trips"
Questions
Personal experiences (yours, too)
Fictional, "hammy" stories, etc.

We invite you to share yours with us.

group development

The activities within this handbook will require the use of groups to a great extent. The following principles are useful concepts that a teacher may apply in working with groups:

1. show acceptance of feelings
2. observe a degree of permissiveness - remember there are few right or wrong answers
3. build boundary lines for behavior
4. give support during stress
5. facilitate personal response

In a atmosphere fostured by the above principles, students can acquire strong motiviations for personal growth and self-expression. This very atmosphere captures his emotion.

Using groups in the classroom calls upon a set of skills necessary for the classroom - listening situation. Through listening and sharing the children learn to identify and to understand the feelings of others. Then the individual finds he/she is important, and not alone. Listening to others also permits a tension-release within the child. The child is also able to find out how others feel and think about things. He/she is then able to evaluate himself/herself in terms of group reality.

Groups also allow room for children to gain skills in dealing with people and critical thinking. It must be remembered that these benefits will happen only when a child is not pressured to share within the group. The individual's right to "pass" (not to speak when he/she wishes) must be observed.

There are many different types of groups suggested within these activities. When large group discussions involve the whole class, the room could be arranged so that all children can see each other. Smaller groups can be formed using 2 students (dyads), 3 students (triads), etc. A group-on-group situation can be arranged where one group works together in the center of a circle composed of the rest of the class.

questions

Any general discourse on "questions" seems doomed to become either obscure in specificity or banal in generality. So in a backhanded attempt to avoid either (and risking the probability of committing both) we wish to be general enough to be relevant yet specific enough to have value.

In general, then, we have come to believe that there is almost no such thing as a real question. (Notice that we said "almost;" that's our cop-out). By "real question" we mean a genuine, data-producing inquiry phased for no other purpose than to elicit information. An example of a "real" question might be, "Where's the men's room?" assuming of course that the question arose out of an honest need. Consider another question that is more obviously not a question: "Why can't you follow the directions?" Probably, the speaker intends to make a statement, like maybe, "I am really upset when you don't follow directions carefully because it takes class time, my patience, etc." There's nothing really wrong with question-statements (I call them "questments") so long as we understand them for what they are and for what they do. Here are a few more common ones.

At school:

1. "Why can't you be more careful?"
2. "Are you going to sit here and waste the whole day?"
3. "When are you going to learn to...?" (go ahead, there are lots of possibilities here.)
4. "Bobby, are you incapable of being quiet?"
5. "Gwen, what did you do to cause her to hit you?"

And at home:

1. "Hamburger again, Hon?"
2. "When are you going to fix that switch so I can sew?"
3. "Another meeting tonight, Dear?" "How many is that, this month?
4. "Do you know that you've had 9 highballs so far tonight?"

O.K.? Questions are sometimes real, but more often they are masked statements. "Questments" rarely elicit the same responses that the re-phrased statement would. Our purpose for dealing with this here is simply to foster greater awareness of questioning as a communication device so that - like any other tool - it can be better used.

Specifically, the question as a teaching device lends itself to great artistry.

1. The "open" question not only directs attention; it also defines the scope or comprehension of a discussion. "What do you think about what we did yesterday?" might be too broad. "What did Paul say about the activity?" too specific. "How did you feel when we talk about conflict?" might be just the opener to get back into a topic.

2. The lifting question then provides a method to move a detailed discussion to a more general level. "What seems to be the reason for what we've been talking about?" What do you think might happen as a result of this?"

3. Supporting questions extend, draw out, or clarify. Sometimes called "open-ended" questions, they offer an opportunity to get more information for class examination. "Can you tell us more about that?" or "That's interesting and I want to be sure I understand you. Can you say it another way for us?" Such a question can also provide positive emotional support, resulting perhaps in greater self-confidence in a shy student.

For too many years questions have been used to embarrass, to "put down", to trap. The effective teacher recognizes the inherent destructiveness of such uses for questions and avoids them. Questions in an open discussion should facilitate involvement in the process rather than "right" answers.

> "We often have to play roles - for instance, to be deliberately on your best behavior - but the compulsive, manipulative role-playing that replaces honest self-expression can and has to be overcome if you want to grow up."
>
> F. Perls.. In and Out the Garbage Pail

role playing

Role playing is a way of solving problems through acting them out. It is a reality practice where problems are dramatized and then examined without "rights" or "wrongs". It also helps to develop insight into other people and oneself.

The following steps should be followed in role-playing.

1. recognize and identify the problem
2. warming-up period (see below)
3. select the participants
4. prepare the class to observe accurately
5. actual role-playing
6. discuss the action
7. role play again
8. share feelings and generalize

Below are some suggested warm-up exercises that can be used before role-playing:

1. Pretend that you are walking: -- through very deep snow -- on marbles -- through fallen leaves.

2. Pretend to eat: -- an ice-cream cone -- a potato chip -- a lollipop -- a pickle -- a toasted marshmallow -- cotton candy -- a lemon.

3. With another student or in a circle of students, pretend to toss back and forth: -- a baseball -- a basketball -- a chunk of ice -- a feather -- a porcupine -- a pillow -- a very hot potato.

4. Show the class what you would do if: -- you had just walked five miles -- the temperature got up to 95 in the shade -- you tried to lift some barbells -- you had a blister on your heel but were late for school -- you had a cinder in your eye -- you had to carry a full pail of water without spilling any.

5. Without using any objects, show the class how you: -- brush your teeth in the morning -- nail two boards together -- put on a pullover sweater.

6. Stand facing another student. When he makes a movement. Pretend that you are his reflection in a mirror. Keep this up until you can do it well, then change roles. Make your moves slowly at first; don't try to trick the other person.

7. Read aloud from one of your school books, pretending that you have a mouthful of marbles -- of straight pins -- of peanut butter.

unfinished stories

Some suggestions for using unfinished stories.

1. Discuss possible endings especially noting rationale the child uses to decide how to solve the problem.

2. Tune into the feelings of the people within the story and continue reaching for possible feelings that would result from the endings the class discusses.

3. Role play what has happened in the story and also various endings; then discuss reasons and feelings.

4. Read the story and submit to the class a set of possible alternative endings. Have each child pick the ending that they favor and give a reason for choosing it. Each child gets a chance to respond.

5. Read story as given - discuss and have class finally decide on one or more solutions. Now change some circumstance or detail in the story. Does the group need to revise their solution? Discuss - changing circumstances changes what can be done.

6. Read story as given - discuss and have class decide, or you decide on possible endings - divide classroom area into possible stations and assign a given solution to an area. Now have each member of the class walk to the area of the room (station) that represents the solution they would choose. Allow some time to state reasons for choices. Now change the circumstances of the story. Allow class to move to new location or remain at chosen solution - station. Watch for group pressures, following the lead of classroom leaders, isolates, standing alone for what one values. Discuss these things if applicable and the class recognizes them and brings them up.

7. Have class write their own endings.

8. Draw picture depicting endings.

9. Often unfinished stories have a theme that particularly relates to a problem prevalent in a particular classroom. Often these stories can be used to begin a discussion concerning this problem and the story can become a vehicle for solving not just the problem within the story, but also the class's problem.

10. Remember, unfinished stories seldom have 'right' or 'wrong' endings. Encourage a wide variety of responses to the stories without judging the responses.

*from Unfinished Stories - NEA, 1966-1968

brainstorming

Brainstorming as a group problem-solving technique involves simply accumulating as many ideas as possible on a particular problem or issue. Because evaluation inhibits creativity and creativity is critical to imaginative solutions, there is only one rule: No idea or suggestion - no matter how far out it may seem - is to be put down, evaluated, or judged negatively during the brainstorming process. Laughter and general hilarity are often natural results of the first few attempts at uninhibited brainstorming. Careful redirection will reestablish the process without dampening creativity.

The easiest introduction into brainstorming involves tasks like:

> How many uses can you think of for a brick?
> Tin can? Straight pin? Piece of paper? etc.

home rule

Any activity (or part) that you strongly feel is inappropriate for your class may be modified or omitted as you choose. It would help us in evaluating them if you would note on the "comment page" the deviations you chose. Suggestions for improvement are appreciated.

> "I do my thing, and you do your thing.
> I am not in this world to live up to your expectations.
> You are not in this world to live up to mine.
> You are you and I am I,
> And if by chance we find each other, it's beautiful.
> If not, it can't be helped.
>
> F. Perls, Gestalt Therapy Verbation

Awareness
Activity I
Grade 4

"It's Not Fair"

Seating: Small groups of four or five

I. Teacher presents as a "hard riddle" the word maze, and as students work individually the teacher circulates, quietly but obviously pointing out answers always to the same student (a "pet") in each group while at the same time warning the class not to "share answers" because that "wouldn't be fair."

Hidden in this maze of letters, both vertically and horizontally, are 23 feeling words. Some of the words are pleasant, and some are unpleasant. Some might be thought of as both. See how many different feelings you can find in ten minutes. Circle each one.

S I L L Y F L U C K Y Q

P R M A S U R P R I S E

C R A Z Y N L S W W T X

Z I D Y B N O E T O C C

S T C D Q Y V T I N E I

H A P P Y S E V M D S T

Y T I R E D S C I E X E

D E L I G H T E D R F D

S D U M B H A T E F Q M

A C C T P L A Y F U L E

D D F S P E C I A L X A

X M B A J A S D E D Q N

II. When it is obvious to all groups that something really unfair is going on, (and the teacher should do all that's possible to encourage that atmosphere) the teacher stops the class work, and explains that the point of the activity is not the word maze at all but <u>how the student felt when some favored students were given answers</u>. A brief discussion

time should be allowed, not overlooking the feelings of the "pets" when they were given help.

Optional questions if needed:

1. Have you ever felt unfairly treated? (How, where, when)
2. What happened?
3. What did you do? Did it work?

III. The key question, "What do you do when you feel you're being treated unfairly?" leads to this situational model to be read to the class:

> You just came in to find your Dad very angry over a mess in the kitchen <u>that you did not make</u>. You are innocent but he does not give you time to explain that your little sister was the one who did it. "Go straight to your room; you may not go to the party tonight; I don't want to hear any excuses from you; clean up your room and if I hear any back talk, you're grounded this weekend."

Ask, "What would you probably do or feel like doing?" As the responses come, they should be listed on the board, including:

cry	slam doors
fight	kick the cat
withdraw	take it out on ?
brood or sulk	talk it out when things cool off

IV. The teacher should write each role-playable response on the board, asking for volunteers to be the people in the situation with a new "pair" each time, perhaps saving the "talk it out" response until last (see teacher section on role playing).

Suggestions:

1. Students may have some imaginative suggestions for ways to avoid the "no-back talk" block for further discussion. One possibility, of course, is for the "victim" to <u>write out</u> what really happened. Several students might volunteer to try it, keeping in mind the need to avoid a "get-little-sister-in-trouble" note.

2. How would "Dad" feel after reading the note? A second brief role play here could offer real insight into parents' problems and allow for a more natural, relaxed involvement in the situation.

3. A "mother" could be instrumental in resolving this issue. How would she feel? How could she best bridge the gap?

V. Wrap-Up

Because the feelings of frustration, unfairness, and anger are dealt with in this activity, it might be appropriate for the teacher to comment in terms of her pleasure with the students' achievement (a kind of opposite to frustration) in getting into the game.

Alternatives to role playing include:

1. puppet show acting out - with exaggerated responses, e.g., a super-angry "parent" puppet; thinking-out-loud child responses (I think I'm going to kick the house down) See teacher section on puppeting.

2. Group or individual script writing for reading aloud instead of role-playing.

3. Small group discussions of key question followed by large group sharing. What do you do when you feel unfairly treated? How does that work?

Note:

Teachers are urged to be acceptant of almost any kind of role-playing behavior - especially the first few times it is tried. Students' willingness to risk in class "acting" decreases markedly as heavy, judgemental evaluation is employed.

Hidden in this maze of letters, both vertically and horizontally, are 23 feeling words. Some of the words are pleasant, and some are unpleasant. Some might be thought of as both. See how many different feelings you can find in ten minutes. Circle each one.

S I L L Y F L U C K Y Q

P R M A S U R P R I S E

C R A Z Y N L S W W T X

Z I D Y B N O E T O C C

S T C D Q Y V T I N E I

H A P P Y S E V M D S T

Y T I R E D S C I E X E

D E L I G H T E D R F D

S D U M B H A T E F O M

A C C T P L A Y F U L E

D D F S P E C I A L X A

X M B A J A S D E D O N

Hidden in this maze of letters, both vertically and horizontally, are 23 feeling words. Some of the words are pleasant, and some are unpleasant. Some might be thought of as both. See how many different feelings you can find in ten minutes. Circle each one.

S I L L Y F L U C K Y Q

P R M A S U R P R I S E

C R A Z Y N L S W W T X

Z I D Y B N O E T O C C

S T C D Q Y V T I N E I

H A P P Y S E V M D S T

Y T I R E D S C I E X E

D E L I G H T E D R F D

S D U M B H A T E F Q M

A C C T P L A Y F U L E

D D F S P E C I A L X A

X M B A J A S D E D Q N

Awareness
Activity 2
Grade 4

"Am I Somebody"

I. Read the following unfinished story on low or high self-concept Briefly discuss questions.

II. Do a self-concept roll call. "Something about me that I feel good about is _____". (Example. I can speak out when I want to. I have good friends (family)

How do you feel talking about yourself?

Is this the same as bragging? Why not?

Is it O.K. to feel that "I'm O.K." without putting others down?

III. Let students work individually to complete the "Something I want you to know about me" sheets, the teacher collects them, writes a response to each one and returns them as quickly as possible.

IV. In groups of four; students cut out the flower centers and petals.

1. Each student prints her (his) own name on the center piece and selects one word from the list to print on one petal.

2. Each one then picks one word from the list that describes each of the others in her (his) group, passing the flowers around until each flower has five petals.

3. Make a bulletin board "flower pot"

V. Volunteers could tell about their own "flowers" and how they feel about the words on them.

"What Should Clyde Do?"

It was a big problem, and it seemed to be getting worse. Mother said it was all in his mind. Dad said it was physiological, whatever that meant. Grandmother said he wasn't getting enough sleep. The boys said he was a great big crybaby,- period. The fact was that every time something didn't go just right-if somebody tripped him or beat him at checkers-Clyde started to cry.

He fought against it, but even though he bit his lips and squeezed his eyes shut, his mouth would tremble and the fat tears would begin sliding down his cheeks. Then the other kids would jeer and the whole ocean would come gushing out. It made Clyde hate himself and everyone else. How many times had he heard somebody say that boys weren't supposed to cry?

'Clyde, Clyde, run and hide,' the boys yelled, or "Crybaby; Clyde-baby, do you want your mama, maybe?" Clyde would be so furious he would lash out blindly with his fists, and once he got sent to the principal.

Last Thursday was the worst. Clyde was giving his book report in front of the room and had meant to say, "building the boat," but said, "boading the blit," instead. Instantly the room was filled with laughter. Clyde stopped. He felt the blood rushing to his face. He tried to go on, but he felt his lips tremble, his eyes cloud, and the next moment he was bawling in front of the whole class.

"That's okay, Clyde," said Mr. Jackson. "When you feel ready, go right on. We all make mistakes, and that was really just a funny one, wasn't it?"

But it wasn't funny to Clyde. As he walked home that afternoon, he made up his mind. Unless he had to, he wasn't going to do anything or go anyplace or talk to anyone, ever again. He was through with being embarrassed. He'd stay in his room and fool with his trains and watch television, and it would be Clyde the loner from now on. He knew it wouldn't make him happy, but it would be better than going on like this. Or would it be better? What should Clyde do?

Possible Discussion Topics:

1. Do you think Clyde's classmates would behave any differently if he didn't get so angry when teased?

2. Is it all right for girls and boys and even grownups to cry sometimes? Why or why not?

3. Do you think Clyde's plan for crying less was a good one?

HERE'S SOMETHING I'D LIKE FOR YOU TO KNOW ABOUT ME

_____

_____

_____

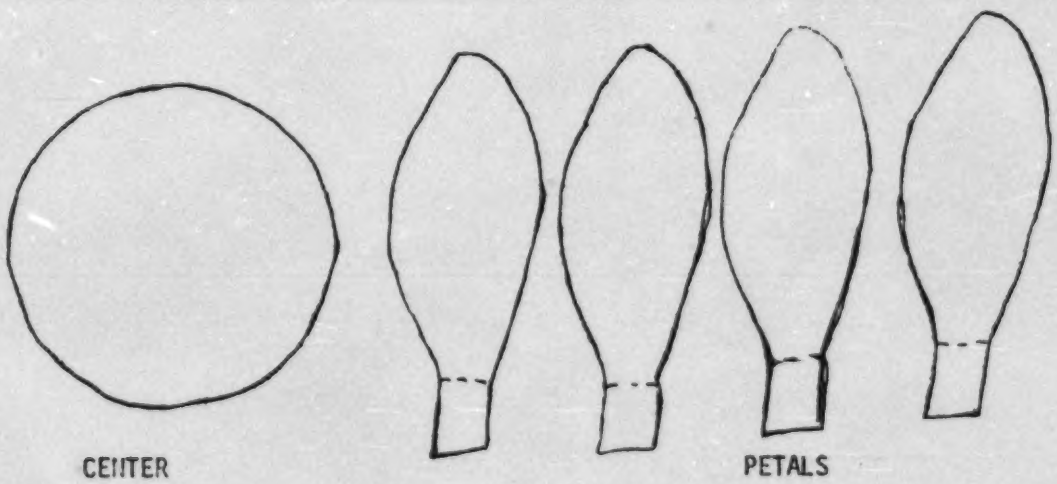
_____

_____

_____

FEELINGS THAT PERSONS HAVE BUT OFTEN FAIL TO IDENTIFY

Affectionate	Eager	Happy	Obedient	Talkative
Beautiful	Energetic	Healthy	Peaceful	Thoughtful
Bold	Enjoyable	Helpful	Pleasant	Trusted
Brave	Excited	Honest	Pleasing	Vivacious
Calm	Far-out	Joyous	Polite	Wonderful
Capable	Fair	Kicky	Popular	Zanie
Cheerful	Free	Kind	Pretty	
Clean	Friendly	Keen	Proud	
Clever	Full	Likeable	Quiet	
Condemned	Fun	Loving (love)	Refreshing	
Confident	Gay	Loyal	Relaxed	
Cooperative	Good	Lucky	Settled	
Courteous	Gratified	Nice	Sure	
Different	Great			



Awareness
Activity 3
Grade 4

"Reading Others' Feelings"

I. Warm Up - What are feelings? How many can you name? How do feelings make us act sometimes? How can we tell what other people are feeling if they don't actually use words to say, "I'm angry" or "I'm happy"?

The class might enjoy the story about a little girl who went crying to her mother. When she asked her what was wrong, she answered that her daddy was hammering and he hit his thumb. The mother then said, "Why you shouldn't cry about that. You should laugh about it." And the little girl replied, "BUT I DID!"

Is it good sometimes to know what others are feeling?

II. "What Would You Say?" (Give students copies of the attached cartoon page) In the three situations below the victim is reacting to something unexpected. The teacher may read the situations, allowing students time to write in responses, then share with the class, or in small groups. Discuss.

1) Your mom advised you not to wear you new clothes but you insisted that you would see that nothing would happen to them. A truck runs through a grimy mud puddle splashing you thoroughly.

2) The coach warned you not to be late again; you've got just enough time to ride to the ball field; there is no car at home right now and you find that your bike tire is flat.

3) You've waited for this Saturday float trip for weeks and you wake up to rain and a forecast of severe thunderstorms for the weekend.

Note to teacher:

Some authorities suggest the comments can be classified more or less easily into three groups:

1) against another person(s) "You bleep bleep (expletive deleted) driver!"

2) against themselves, "It's just my luck!"

3) against things or general conditions - the "That's-the-way-the-cookie-crumbles" response. The third (cookie-crumbles) is said to be a "healthier" reaction.

III. "Reading" Feelings (Action Cards)

There are several ways the action cards could be used. One is for a student to pick a number between 1 and 24, volunteering to to a "sender". He selects the corresponding card, "performs" the activity, and the class tries to guess what the activity is. The focus of attention here can be on the "guessing" rather than the "acting" so that the volunteers aren't threatened and the class can sharpen their "reading" (observation) skills.

Suggestion and Options:

Revealing questions can facilitate the class "guessing" if the teacher leads with the questions, e.g. "I wonder" questions. (#1: I wonder what she's eating?" "Was that a shiver? - I wonder if she likes it?" etc.) The point of the game is that students have opportunities to "send" and observe feelings rather than simply to guess the activity, so questions that focus on feelings will emphasize that aspect of the activity in the sender and the class.

-The teacher might prefer to select the card to match the volunteer.

-The teacher might model one (or make up one to model) for the class to get the idea.

-Videotape some for another class to see.

-Encourage students to "ad lib" if they lish.

-Encourage the expressing of feelings. That's what the activity is all about.

IV. Wrap Up Questions:

What are some ways people show happiness without using words? Anger? Frustrations? Surprise? Love? Agression?

How can you be certain you know what a friend is feeling? Is asking O.K.? When?

1. You're eating ice cream. It's cold and good.	2. You're digging a hole and burying you dog that had just been run over. Show your feelings.	3. Walk like a girl who is taking home a very bad report card.
4. Walk like a boy who is taking home a very good report card.	5. Laugh like an evil scientist who has just made a horrible monster. Pick a buddy to be the monster.	6. Make a noise like a happy baby.
7. Pretend you're a 3-year old having a temper tantrum.	8. Pretend you are reaching for a big red ballon above your head. Have fun playing with it.	9. Pretend you just found what you've been looking for and you're counting your money to see if you have enough - you do!!
10. Unwrap and chew some bubble gum. Blow a big bubble. It bursts all over your face and hair. Show your feelings.	11. You're driving recklessly. A policeman stops you and gives you a ticket.	12. Make a mean face. You're a mad scientist mixing chemicals to blow up the world.
13. You try to start your motorcycle several times. You get off and do something to it. Then you ride off.	14. There's 5 seconds left in the game. You're behind by one point. You dribble and shoot. It misses!	15. You're a cowboy in an old western. You ride up to a saloon, order a drink; drink it; then get sick.
16. Your brother or sister is mad at you. What does he say? How does he say it?	17. Pretend you just picked up your hat and there's a snake inside. Kill the snake with a stick and show it to the class.	18. You just get comfortable in front of your favorite T.V. show and you have to go rake leaves. Show feelings.
19. You're a father changing the baby's diaper, then you pick the baby up and love it. Show your feelings.	20. You finally catch a butterfly in your net but you feel sorry for it and let it go. Show your feelings.	21. You're picking a handful of flowers. Then you get stung by a bee.
22. You get up to find that you sat in some gum. Show your feelings.	23. You try 3 times to get your kite up and it finally does! Way up-----high!! Show feelings.	24. You're eating food that you don't like but you're at a friend's house so you pretend to like it.

"Please, Hear What I'm Not Saying"

Note to Teacher: Persons express their thoughts and their feelings through words, but also through non-verbal responses. "Wow!" and "Gosh darn!" are verbal expressions of surprise and joy, and of anger and frustration, but joy and surprise can also be revealed through a bright smile or eager hug; anger and frustration through a grimace or a stamping foot. Non-verbal expressions of thoughts and feelings are critical elements in effective communication. When the verbal and non-verbal message match, the sender is congruent and thus believable. But imagine your confusion when you ask a friend, who is shaking and appears anxious about this behavior, and he/she responds with, "Who me, I'm not nervous!" or you're hurt when a member of your family says impatiently, "Of course I love you." Words are muted by the non-verbal expressions which occur through facial expression, body posture, gestures, and voice tone. The two sessions which follow are designed to bring non-verbal expressions of thoughts and feelings into the student's awareness, leading to more congruent messages.

I. The Set-Up

Come to class dressed quite unlike the way you normally dress. The more radical the change in your typical pattern of dress the more dramatic will the student reaction be. A long skirt or dress suit will create a change in atmosphere for the usually casually dressed person; blue jeans or shorts for the more formally dressed teacher.

When the students ask or make comments about the clothing, respond minimally, using phrases like, "Yes, it is different." "I am dressed differently, aren't I." or "I guess it is a change."

Note to Teachers: Some teachers may feel self-conscious making a radical change. For these persons, wearing a hat or a scarf may create the necessary stimulus for the discussion.

II. Discussion

Say, "You have all noticed that I am dressed in a different way than I normally dress". Discuss with the group the following questions:

1. What thoughts did you have about this?
2. Did you think I might be doing something after school so that I needed to dress this way?
3. What are your expectations fo how a teacher should dress?

4. Do you imagine that I dress differently when I am not in the classroom?
5. Do you think I act differently when I am dressed differently?
6. Is there a difference between me, in the classroom?
7. Does my dress give you clues about the kind of person I am?
8. Can you make any judgements about a person from his appearance?

III. Guess Who?

Directions to Teacher: Discussion for this exercise can occur with the total class group or in small class groupings. In this exercise objects will be displayed or descriptions made to the total group. Individuals will identify the person from the clues given.

Directions to Students: We are going to look at (or I am doing to describe) some objects which belong to a person. What do these clues tell about the person? Think of as many alternatives as possible.

Examples of objects to display or to describe:

1. tie, brief case, thick book
2. headband, peace symbol, sandals
3. hairbrush, lipstick, and nylon stocking
4. a bathrobe, slippers
5. white dress, white shoes, white cap
6. overalls or levis, flannel shirt, lunch box, metal hat

Discuss with the students the role of appearance as non-verbal communication: that we expect certain behavior from that person, and we respond to him/her based on our assumptions about him/her. The saying "clothes make the man" used to be told to children so that they would dress carefully.

1. Do you think this is still true?
2. Is it right to make judgements about people by the way they dress?
3. Do we make judgements anyway?

IV. Lecture-Demonstration

Discuss with the students how we can also tell from the behavior of others how they are feeling. Body movements or gestures, body posture and the look on the person's face are all clues to their response-behavior and feeling.

For example: a pout, a smile, turned down corners of the mouth, give us evidence of how someone may be feeling. Likewise, someone standing with shoulders slumped gives us a clue that he/she is tired, sad, discouraged. How do you show your feelings?

Have volunteers demonstrate how they would look if they were

a. in a good mood
b. very tired
c. impatient
d. relaxed
e. tense
f. angry

Discuss how each one showed the emotion. What gestures did he/she use? What was their body posture? What expression gave us a clue to his/her feeling?

V. Directions to Teacher: If students are in small groups, have the groups remain in tact. If they are not have them divide into groups of 6 members. Each child will act out an answer for two minutes, then ask the groups to talk about what the individual was doing and feeling. How did they identify their action and feeling?

Directions to Students: Each person in the group choose a letter in the alphabet so I can more easily tell you what to do--one person be A, another B and so on. Without talking I would like each person to stand in the middle of the group and act out the answers to the questions I am going to ask. After each person acts out his/her answer, the group will guess what the person was doing and how he was feeling. Remember, NO TALKING, Ready?

A's - What would you do if you went home this afternoon and found you were by yourself?

B's - What would you do if you came to school and the teacher said you were going to have a test on the math you were studying?

C's - How did you get up this morning?

D's - How would you act if you saw two of your good friends playing together in a corner of the playground?

E's - How would you act if you came home and your Mom started yelling at you for keeping your room messy?

F's - How would you act if you were late for school?

VI. Silhouettes

Directions to Teacher: Teacher asks students to form pairs. Each child takes turns drawing full sized silhouettes of their partners on large sheets of paper. Students then add features--clothing, facial expression, and body pasture that they think most represent their partner. These drawings are posted and identified.

"Sound Off"

I. Warm-Up
Non-Verbal Role Call

Directions to Teacher: Arrange class in a circle or allow the student to move so that they have contact with as many other class members as possible. Each child will show non-verbally how he/she is feeling now, about the day in general, or about some defined topic. Remind them that they show emotions non-verbally by using gestures, facial expression, and body posture.

Directions to Students: "Each student will show how he is feeling..." No talking. Show through your body posture, gestures, and facial expression what is going on with you. Let's start here (designate a starting point) and go around the room. Students who would like to pass may do so by raising their hand when it is their turn.

II. Reading Body Language

Directions to Teacher: This exercise gives practice in describing non-verbal behavior objectively, without interpretation, and alerts the students to the variety of signals they use to communicate. The exercise is done in triads (groups of three) with teacher serving as leader. Triads may be formed by counting off with all 1's, 2's, 3's....together or groups may be formed through selection by teacher or by students.

Directions to Students: You are all in groups of three. Will you now label yourselves "A", "B", or "C" so that I can give instructions more easily.

A. A and B stand facing each other. For two minutes A describe all of the non-verbal behavior of B. You can also describe A's appearance e.g. clothes, hair, jewelry, etc. (The teacher may demonstrate by rapidly describing the body language of another person) C acts as a referee to make sure that A is not judging or interpreting in his description. Remember do not make statements which tell whether what you see is good or bad. Describe only what you see. (Allow approximately three minutes) Process: (Either within triads or as a total group) Do you think you were able to see more through this experience? How much do we usually miss when we observe other people?

B. The process is repeated with B describing C's behavior and A acting as referee. Then they discuss the experience.

C. The process is repeated again with C describing A and with B acting as referee. Then they discuss the experience.

III. Lecture-Discussion

We have found that we tell others a lot about ourselves through our non-verbal behavior - our appearance, gestures, body posture, and facial expression. Being aware of the non-verbal messages we give as well as the non-verbal messages others give out helps us to be better communicators. Vocal clues are another way to understand what someone is saying. Vocal clues are not the words that people say but the way that they say them. For example, how does your mother call you when she is angry with you? Calling you to dinner? Scared by something? Delighted by something? Can you usually tell what is on her mind by the tone of her voice? (Ask for volunteers to demonstrate).

IV. Dyads

Directions to Teacher: The teacher will serve as leader for the dyads which are designed to concretize the effect of vocal clues on communication.

Directions to Student: For the following experiences I would like you to choose another person you would like to have as a partner, preferably someone you do not often play or work with.

Alternative: Teacher can divide the class in two groups with students counting off to determine pairs i.e. the one's will be a pair, two's, three's etc. Each pair will move apart; members of each pair face each other.

Move apart with your partner so you have space, yet are able to hear my directions. In the following exercise I want you to communicate your meaning and feeling through your voice tone alone. We do this by holding a nonsense conversation with numbers, or letters of the alphabet, conveying our message through the pitch -- the highness or lowness of our voice; the rate -- how fast or slowly you talk; the volume -- the loudness or softness of voice; and the quality -- the sound of the voice. Would someone volunteer to demonstrate having an argument using numbers or letters of the alphabet?

O.K. Now you see what we are trying to do! Will each of you choose to be A or B to simplify my giving directions.

A. A's will now begin an argument with B. Ask the B's why they didn't do what they had promised. B become defensive. Then A's and B's get into a heated argument about the issue. When I give a signal (allow two minutes) show the beginning of an agreement and finally show by your voice that resolution has occurred. (allow another two minutes)

Process: (As a total group_ What about the voice tone gave you clues about the meaning and feeling of the other person? How did you feel during this exercise? Did you feel yourself becoming tense, angry, fearful? How important are the words in a discussion?

Now B's, share a secret with A --something you heard about a mutual friend. A's show surprise. B's continue telling this story about C with A leading you on. (Allow three minutes) O.K., Stop!

Process: As above

This time B's solve a problem with A. You are trying to make a decision about what to do on Saturday afternoon, what to buy for a mutual friend for his/her birthday, etc. (Allow three minutes) O.K. Stop!

Process: As above

V. Lecture-Discussion - Tuning In

A lot of our time is spent in trying to communicate with others. Through our communication, we try to understand others and have others understand us. Misunderstanding and miscommunication occurs when other people are unable to understand how we see things. How many have had experiences when you felt that the other person (parent, friend, sister or brother) misunderstood you? I would like to hear about some of these situations. How did you feel at these times? Frustrated? Hurt? Angry? What about times when you really felt understood? How did you feel then? Would anyone like to share an experience in being understood?

Total communication involves more than just the use of words. Communication requires an understanding of the words, but also an awareness of the non-verbal communication which is occurring. Body language and voice tone are just as important in interpersonal relationships as the words. Tuning in to the verbal and non-verbal communication of others leads to warm, open, relationships. Lines of communication can be thought of as telephone lines (wires). These lines can be open so we can clearly hear the messages of the other person. There are times, however, when there is static on the line. These are the times when we are not really getting through to the other person. We feel tense, frustrated. Telephone lines can also be broken as can the lines of communication. In these instances people are separate from each other. Can you describe some situations in which the lines were open? with static? broken? How did each of these feel?

Here are some guidelines which create an atmosphere where understanding and open communication can occur.

1. Look directly at the person who is speaking. When you do this the other person feels you are listening.

2. Avoid letting your own thoughts and feelings get in the way. Rather give attention to the way things are being said, the tone of voice, the body posture, the bodily gestures.

3. Don't be a judge. Try not to evaluate Whether the person is right or wrong, good or bad.

4. Have a genuine interest in learning about the other person.

These guidelines become the basis for really tuning in to another person and is the beginning of forming close relationships.

VI. Mirroring

Directions to Teacher: Use same directions for forming dyads as in IV. Have dyads move apart. This experience demonstrates tuning in to another person -- truly walking in his moccasins. Teacher may decide to use music with this exercise. Varying the tempo fosters more student interest.

Directions to Students: Partners stand facing each other. Partners choose one to be A and one B. One person will become the mirror image of the other's bodily movements. As I say "A" or "B" that person will be the leader the other the mirror. With hands in front, palms toward partner, move expressively. (Music will set the tempo for your movements) O.K. A's begin (Allow three-five minutes) Change. B becomes the leader. Change again. (Changing music, tempo too, if you wish) Repeat one more time.

Communication
Listening Activity I
Grade 4

"Listening"

Introductory Note To Teacher: Because listening skills are so intricately interwoven with intellectual skills, we have experienced some definition problems in putting together these listening activities. For fourth, fifth, and sixth grades, we have elected to consider listening as:

1. What a person literally hears (sounds)
2. What a person does with what he hears, i.e., selecting, summarizing, anticipating, deducing, organizating, and evaluating

Because organizing and evaluating are not only more mental in function and more personal or individual in practice, we have chosen to deal with the three basic physiological (more or less) skills of selecting (focusing), summarizing, and anticipating - which includes some deduction.

It is hoped that the three characters - "Freddie Focus", "Sammy Summary," and "Gwen, the Gorgeous Guesser" will provide a delineazetion of the three basic listening skills that is appropriate to the fourth grade. The point of this activity is simply that students are caused to consider listening as a combination of skills that can be improved with practice.

1. Read only the first paragraph of the following story, then skip to Part A.
   The story will be read completely later in the activity.

"What Should Marcie Do?"*

By two o'clock every afternoon, Marcie was so hungry that all she could think of was the lunch she would have had if she had eaten in the school cafeteria - a hamburger or spaghetti with meatballs or even fried chicken, and dessert and milk, too. The trouble was that Marcie had free lunch tickets this year and she hated to go to the cafeteria and hand the cashier a ticket instead of paying for her lunch with money the way she had done until a few weeks ago. Marcie had asked her mother to let her carry lunch to school. "I could fix it myself, Mother - a hard-boiled egg and a sandwich." (Stop here, go on to Part A)

"I don't have a penny to spare these days," her mother replied. "Those lunch tickets are meant for people like us who are having a tough time. I would be like throwing money away not to use them." Marcie didn't admit that the free tickets embarrassed her. She knew that her mother would say, "Who's going to know or care about something like that?"

Marcie realized that she couldn't keep on as she was. She was so hungry in the afternoon that she couldn't concentrate on geography and arithmetic. Twice, the teacher had asked her if she felt sick. She had answered no. "What really makes me feel sick," she thought, "is the idea of having the other girls see me using the free tickets."

Marcie had never actually heard anybody say anything about the children who received free lunches, but she imagined that the other girls looked at them rather pityingly.

Marcie hated being hungry, but she couldn't bear the thoughts of being pitied. What should Marcie do?

A. Ask the following questions

1. What's the story about, so far? (a girl is not eating at school rather than use free lunch tickets - or it's about pride or ?)

2. What's the girl's name? (Marcie)

3. By what specific time each day does the student get hungry? (2:00 p.m.)

4. Do you think she can go on not eating? (any answer) Why?

5. Has she always been using free lunch tickets? (no, she used money until "a few weeks ago")

6. Do you think that the other kids will find out about the free tickets? -(any answer)

II. A. Present "Freddy, Sammy and Gwen" on handouts

Answer questions about misunderstandings. (Help the class become aware that a misunderstanding doesn't have to become a fight.) Ask class for examples of other misunderstandings that led to conflicts.

B. Go back over the 6 questions in part A letting the class determine whether they are "focus", "summary", or "guess" questions.

(Answers: 1. Summary 2. Focus 3. focus 4. anticipate 5. focus 6. anticipate)

(Put on board)

	Focus	Summary	Guess
1.			
2.			
3.			
4.			
5.			
6.			

*Taken from More Unfinished Stories - volume 2, NEA Journal

III. Divide class into 3 groups: (or multiples of 3). "Freddies", "Sammies", and "Gwens". Read the complete story "What Should Marcie Do" while the students make up 4 or 5 questions as their listening skill "character" would hear the story; (the Freddy group would make up specific questions, the Samies would make up summary-type questions and the Gwens would make up questions of guessing and anticipating.

Note:

A. The Freddies will probably have no problems

B. The Sammiesmight need help since questions requiring summarizing are easily confused with questions requiring deduction, organization, or evaluating. Summarizing questions will vary only with the degree of summary.
Examples:

1. One word?? (What one word in your mind best tells what this story is about?)

2. One sentence (Tell about the story in one sentence)

3. One paragraph (Tellabout the story in a paragraph) Retell briefly in cour own words

Summarizing is critical to organizing for recall as well as facilitating efficient reporting.

C. The Gwens questions of anticipating and deducting should be easy. "Do you think Marcie will be able to talk her mother into paying for her lunches again?" Questions of deduction are a little more difficult. "What are some possible reasons Marcie's family is having a hard time right now?" "Why do you think....?" "What would happen if?....."

Option:

Is this activity is felt to be too difficult for specific class, an option to this activity is that the teacher ask questions and the students classify them - (Focus, summary, and guess) (Questions like "Do you think Marcie should...." are evaluative (value) questions and are not treated here in the listening section.) They are certainly good questions, however, and worthy of any general discussion.

After all groups have a few questions, a spokesman from each group could read the questions while the other groups answer them.

If there is time, another story could be read and the groups could swap functions, or make up one question for each skill (focus, summary, guess). Swap and answer.

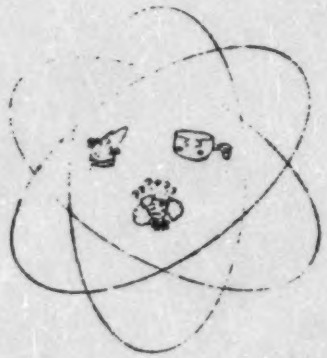
IV. Wrap up - If the question of what Marcie should do has not yet been approached, it could be discussed now.

"This is a story about your ear."

"Your rear?"

"Your ear, dummy. You're not 'listening!"

"Oh."



"Hey, don't call me a dummy just because you don't talk right, mush mouth!"

"Look, if you don't get what I say, it's your own fault for not listening right!"

"I say it's your fault for not saying it right!"

Who is right? Have you ever thought you heard something you didn't?

It is so! It is not! It's not!

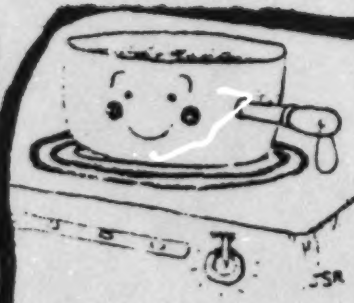
What happened? We sometimes call these "MISUNDERSTANDINGS." Is a misunderstanding like a fight or argument? How is it different?

Hi! I'm FREDDIE FOCUS!

I get right to the point of things!
Here's what I do:

Hey, I'm Patti Schwartz and I'm supposed to write this paper about vacations. Vacations are O.K., you know? I mean they can be if you plan things out ahead of time. Last July, my family went to a place near the ocean which was O.K., I guess, but I've h.d more fun going to the dentist! It all started when Mom forgot to give Kelvin (that's my 3-year-old brother) his car sickness pills before we st.rteu driving so he wouldn't barf all over the car. He was in the back seat with me and our picnic lunch and about a trillion things that we jammed in at the last minute when it happened. I mean, have you ever had to wash that stuff out of your shoes? After that, things got bad.....

WHO? Patti Schwartz
WHAT? a vacation trip
WHERE? to the ocean
WHEN? July



Hi! I'm SAMMY SUMMARY!

I summarize or boil things down.
(That's why I'm shaped like a pot!)
Here's what I do:

Hey, I'm Patti Schwartz and I'm supposed to write this paper about vacations. Vacations are O.K., you know? I mean they can be if you plan things out ahead of time. Last July, my family went to a place near the ocean which was O.K., I guess, but I've had more fun going to the dentist! It all started when Mom forgot to give Kelvin (that's my 3 year-old brother) his car sickness pills before we started driving so he wouldn't barf all over the car. He was in the back seat with me and our picnic lunch and about a trillion things that we jammed in at the last minute when it happened. I mean, have you ever had to wash that stuff out of your shoes? After that, things got bad.....

This story is about: A girl and her family who take a vacation and things go wrong because they didn't plan ahead.
OR
a vacation trip that goes bad.
OR
Vacations.

Hi! I'm GWEN

THE GORGEOUS GUESSER!

I guess at things that aren't clearly stated or at what might come next!

Hey, I'm Patti Schwartz and I'm supposed to write this paper about vacations. Vacations are O.K., you know? I mean they can be if you plan things out ahead of time. Last July, my family went to a place near the ocean which was O.K., I guess, but I've had more fun going to the dentist! It all started when Mom forgot to give Kelvin (that's my 3-year-old brother) his car sickness pills before we started driving so he wouldn't barf all over the car. He was in the back seat with me and our picnic lunch and about a trillion things that we jammed in at the last minute when it happened. I mean, have you ever had to wash that stuff out of your shoes? After that, things got bad.....

It seems to me that: Patti is saying that planning makes vacations better

I suspect that: The trip was OK because Patti is telling it in a funny way.

What will happen next? Probably more funny accidents.

I'm in a _____ group.

My questions are:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

"How Are Your Ears?"

I. Super-Silence

As a warm-up, let the students take 30 seconds to get comfortable - shuffle, cough, clear throats, etc. then try for ABSOLUTE AND TOTAL SILENCE - not even the rustling of clothes. See if they can go for as long as 30 seconds. Then ask:

What did you hear? Outside? Upstairs? In the hall?
How did you feel doing it?
Was it totally quiet in the room? Or did someone make some noise?

If they'd like, let them try it again - perhaps for 60 seconds; some groups may be capable of longer times. Try to achieve that "inner relaxation" that comes after the tendency to giggle. It may take the second or third try to get even a short time of "total" silence. Then ask:

What did you hear this time?
How did you feel?
Did your feelings change while it was happening?
Is there a different mood in the room now?
How is it different?

A short discussion could include the lack of opportunity for silence in today's noisy world.

II. How Good are your ears?

The objective is to give students an opportunity to "stretch" their listening muscles.

With the students' heads down on their desks, the teacher draws a circle on the back board; students try to identify the shape by sound.

Do a square, triangle, #, a line, numbers, letters, a happy face, etc. Option - The teacher could drop things - a book, ball point pen, paper clip, ruler, etc. - while the students, with heads down, try to identify the objects.

III. "Think Pinks" - a word sound game

The teacher gives a description of two words that rhyme and the students try to guess them.

Examples: An overweight kitty is a ? (fat cat)

An unused sandal is a ? (new shoe)

A wheel burning is a ? (tire fire)

An unusual female horse is a ? (rare mare)

Two-syllables (Thinky-Pinkies) are possible. Example: slender cent = skinny penny. Three-syllables (Thinkety-Pinkety) are also possible. Also, the game lends itself to modification for synonym-vocabulary use, as well as for poetry.

IV. The old game "Minister's Cat" can be modified to Teacher's Cat" for an activity involving listening and recall. "Teacher has a _____ cat". The first student adds an adjective that begins with "A". The second student repeats the first student's sentence adding an adjective beginning with "B". The fifth student's statement might be "Teacher has an Active, Bored, Cute, Dirty, Exciting, Cat!" And so on for 26 variations.

Suggestions:

-Students could "signal" if they want help (hands down means "don't help." Up means "help")

-To minimize threatening competition, students could be in groups and could get help from their own groups rather than from the room at large.

-This part of this activity (that is, "Teacher's Cat") could be played whenever the class has a few minutes left over all by itself. It could be Tammy's cat of Jerry's cat.

-"Think Pinks" could be an ongoing, full-year game with students trying their hands at making up descriptions easy enough for class mates to guess. (Hard ones are easy to make up. Easy "clues" are more difficult)

A wrap-up discussion should involve students sharing their techniques: for remembering long lists, why we remember only some things we hear, etc.

"Tell It To Me Straight"

I. I Urge Telegrams

Directions to Teacher: This exercise provides students practice in giving feedback to someone who is important to them without the risk usually involved in doing this. The teacher will provide a 4 x 6 card or, better yet, a blank Western Union telegram form. After the students complete the telegrams, students can be called upon to read their telegrams to the class, (allow anyone who wants to pass to do so.) The telegrams may also be posted so that students can then see what their classmates wrote. (Again, allow any student the option not to share their telegram.)

Directions to Students: I would like you to choose a real person and write a telegram to that person beginning with these words: "I urge you to...." The message is to have 15 words or less. You are to sign your name. In this massage tell this person something you would like this person to change to make you feel more comfortable about your relationship. In each case, the telegram should reflect something you, the sender, feels is important and could help you. Anyone who does not want to share their telegram will not be required to do so.

II. Dyads - Basics of Communication

Directions to Teacher: The teacher will serve as leader for the following dyads which are designed to show important basic aspects of communication.

Directions to Students: For the following experiences, I would like you to choose another person you would like to have as a partner, preferably someone with whom you do not often play or work.

Alternative: Teacher can divide the class into two groups with students counting off to determine pairs, i.e. the ones will be a pair, twos, threes, etc.

Each pair will move apart: members of each pair stand or sit facing each other. I'm going to ask you to talk to each other using rules that force you to talk in certain ways. I want you to notice how you feel as you use these different kinds of sentences. Also, think about how you feel about your partner as he/she uses these different kinds of communication. I want you to find out how your conversation with another person changes as a result of different kinds of messages. Also think about how much real communication is occuring. Is the other person getting to know you better--what you think and feel?

A. Talk to each other about anything you choose--your hobby, sports, a friend, your family. In this exercise you will not have any specific rules to follow. Talk freely about anything you want and in any way you want. Be aware of what you and your partner do talk about, how you talk, and how you feel as you do this. (Allow three minutes)

Process: As a total group ask, "What did you notice about your communication? What did you talk about? How did you talk? Did you really talk to each other, or did you just sit back and scatter words at each other? Did you mostly maintain eye contact, or did you mostly avoid looking at your partner?

B. It-Statements: Talk to each other this time beginning every statement with it. No questions are allowed, only it statements. (Allow two minutes)

Process: How do you feel as you make it statements and how do you feel as you listen to your partners it statements? How do you feel about the relationship?

C. You Statements: Talk to each other using only statements that begin with the word you. No questions areallowed only you statements. (Allow two minutes)

Process: How do you feel as you make these you statements and how do you feel as the receiver of you statements? How does the experience of you statements compare to the experience using it statements? How do you experience the relationship in this interchange?

D. We Statements: Talk to each other using only statements that begin with the word we. No questions are allowed only we statements. (Allow two minutes)

Process: How do you feel as you make these we statements and how do you feel as the receiver of we statements? How does the experience of you statements compare to the experience using it statements and you statements?

E. I Statements: Now, talk to each other using only statements beginning with I. No questions are permitted, only I statements. (Allow four minutes)

Process: How do you feel as you make these I statements and how do you feel as the receiver of I statements? How does the experience of I statements compare to the experience of it statements, you statements, and we statements? What is your relationship like as a result of using I statements?

III. Lecturette

I would now like to discuss some of the aspects of these experiences and perhaps mention some things that did not come up as we processed them.

When I begin a sentence with it, the subject is outside myself. "It" is out there somewhere, neither part of me nor part of you. For instance, "it is nice that we can be together" "Where is"It" that is so nice? A sentence that communicates more directly is: "I am glad that we could be together."

When I begin a sentence with the word "you" this often makes the other person defensive--wondering if he/she did anything wrong. Most, if not all of these statements beginning with "you" are "i" statements in disguise. "You are so kind" might mean "I like you; I want you to be nice to me." "You are horrible" might mean "I don't like you' or I want you to change so as to please me." "You" statements make the blame game easy. If you and I have an argument, I can make it seem to be all your fault. (Have volunteers demonstrate an argument where "you" statements predominate.) When I say "you" I avoid taking responsibility for my part in the quarrel between us. When I say "I" I admit that I have played a part in the argument, and it is harder to put all the blame on you. (Have volunteers demonstrate an argument where I statements predominate) Is there any difference? When I say "I", it makes me responsible for my end of the relationship. I am making a clear personal statement about my feelings, thoughts, and wishes.

We statements can bring people together by pointing out what they have in common: the things they agree about and the ways they are like one another. We statements, however, can be used to hide behind, to cover up the real differences between us, and to trap you into my way. We is neither you nor I, but a vague we that is somehow both of us, yet neither one of us. I may say we agree when I know that we disagree but I want to put over my ideas. We is often a disguise for an I statement. "We should go inside." may really mean I am cold and I want to go in so I can be warm. Let's go to the movie, may really mean I want to go to the movie and I would like you to drive me.

When I use I statements I am no longer hiding myself, my position, my dislikes, my opinions and demands. I then take responsibility for myself. In this way I can make my relationships with other people better.

IV. Indirect No

With your same partners I want you to experience again the effects of not being direct in stating what you feel. I want one of you to ask for something that you know your partner doesn't want to give you. Continue to ask for this same thing repeatedly. Each time you ask, I want your partner to say "No" <u>without actually saying "No"</u>. Be aware of how you evade your partner's demand without actually refusing it openly. (Allow four minutes)

Now switch places, so that the one who has been asking for something now has to refuse his partner's repeated request without actually saying no. (Allow four minutes)

Process: What did you learn about your own and your partner's way of saying no indirectly? Do you ever do this? Have you ever been asked by someone to play who you did not want to be with at that time? How did you handle this? How might you handle that kind of situation now?

Communication Skills
Verbal
Activity 2
Grade 4,5,6

"Level With Me"

I. Lecturette--Discussion

Let's begin with a review of what we know about our feelings. I would like to tell you a short story. In the beginning there was a child. The child responded to the world openly, honestly, and spontaneously. The child laughed when he/she was happy. The child cried when he/she was sad. The child lashed out when he/she was angry. The child explored when he/she was curious. The child stared when he/she was fascinated. But the child learned:

You don't hate your sister!
Big boys don't cry.
Now shake hands with each other and apologize.
Jonny, are you playing with a doll?
Why don't you go into the house and help your mother like good girls should?
Little girls should be seen and not heard.
Don't be so curious.
You're not afraid of your grandpa, are you?
Don't stare at the man.

The child wondered, "When I follow my feelings, I am punished. I feel and yet I must not. I try not to feel, but the feelings keep coming. I feel guilty when I have feelings. Nobody else seems to feel like I do. What's wrong with me?"

Process: Do you ever feel this way? What things have you been told by your parents that make you think it is wrong to feel? What feelings are OK? What feelings are not OK?

The child got older. He/she learned to blame others for making him/her feel. The child learned, "Though I'm not supposed to feel, when I do feel, I must not show my feelings openly. I must hide them. I do not know any other way to deal with them. I cannot sort out my feelings anymore. They are all mixed. I have difficulty talking about my feelings. I don't know how to label them. I have feelings about myself when I attempt to talk about them.

Process: What feelings do you have that you feel you must hide? What made you think that it was necessary to hide your feelings? Can you share some of your feelings? With whom do you share your feelings?

This is how we grew up. We were short-changed in the one area that is so important in having good relationships with people. We learned to hold back our feelings rather than to share them. We thought that by some magical process they would go away. In action these thoughts are "Don't express your feelings directly. It is OK to do so indirectly."

Because many of us have not learned to (1) accept our feelings, (2) express our feelings directly, or (3) to deal with feelings expressed by others, we will spend some time doing exercises that will give you some practice. The task is not easy, but it is worth the effort.

II. Typical Styles of Response - Exercise

Directions to the Teacher - Make certain that each student has a sheet of paper. Read the following situations to the students and have them respond as they would typically. Tell them not to try to respond as they think they should, but rather to write what first comes into their heads.

Directions to Students: I will read several situations, one at a time. After you hear the situation, write down on a sheet of paper exactly what you would say to me--word for word how you would respond. Don't think too long--write down your spontaneous response. Any questions?

Situations:

1. You come home after school and find that your younger sister/brother has been in your room and has gone through your desk drawers. You look for him/her and find him/her sitting in the family room watching Batman on T.V. What will you do or say?

2. Your mother comes into your room while you are studying and accuses you of messing up the kitchen. You have not even been in that part of the house since you came home from school.

3. Your friend is telling you about a problem that he/she is having. You have been listening, but he/she continues on and on. What do you do or say?

4. You have been working on a report that was due for Friday. You finally complete it on Thursday night. You come down for breakfast put it on the counter. Your sister walks by it, and spills her orange juice all over the cover. What do you say?

5. A friend comes over to your house. You are listening to records and playing with a new game. Your friend starts looking through your records, getting them out of order and taking them out of the jackets. What will you say?

III. Typical Styles of Response-Discussion

Directions to Teacher: After the students have recorded their responses, ask them if they would be willing to share their responses. Get about five or six responses for each situation and write them on the chalkboard. Explain to the students that there are typical styles of response. Hand out the student sheet (following) which describes these typical styles of response and go over these with the students. Label the responses which are on the board as a group. Ask them to label their responses based upon these categories. (Allow five minutes) After they have labeled their own ask if they have any responses that they were unable to label. Go over these responses with the students and label these. Tell the students that all of these styles of response are indirect ways of responding to the behavior of another person. We are going to learn a more effective manner of responding called leveling.

IV. Lecturette - DESI Messages

There are many times when it is necessary to let another person know you don't like the way in which he/she is behaving. This can be accomplished in many ways. Peace-Maker, Blamer, Distracter, and Computer styles all provide good examples of ways in which this is often done. If we use only these styles, however, good communication and good relationships become impossible. Resentment, anger, and isolation are caused when leveling is the exception rather than the rule.

A DESI message consists of three parts:

1. Describe - Describe the specific behavior involved. Describe the behavior as exactly as you can so that you let the other person know that you do not like his behavior and that you are not down on him as a person. For example, "When you mess up my room," as opposed to "you are really a nuisance, don't you know how to behave?"

2. Express - Communicate to the other person how this behavior has made you feel. Are you feeling mad, sad, glad or angry? Give a definite label to your feelings so that the other person receives a clear message.

3. Suggest/Involve - Don't leave the other person in the dark. Now that you've told him what he can't do, let him know what he can do. Suggest a positive behavior to replace the negative one. If you are together enough at the time an even better way to complete a DESI message is to ask the other person if he/she can think of an alternative behavior.

DESI messages give the other person a complete and specific message. When you describe the behavior, you are giving him a picture of his behavior. When you express your feelings, you're giving an honest picture of yourself, and when you suggest an alternative you are helping the other person to learn what it is that you do want. The order of the message is not important; however, it is important that all three parts of the message be included.

V. Exercise - DESI Messages

Directions to the Teacher: In this exercise the students will have the opportunity to try out their own DESI skills in specific situation presented. Remind them to include all three DESI elements, in each response. The order is not important.

Worksheet

Directions: In this exercise you will be able to practice writing DESI messages. Be certain that you include all three elements of the DESI message although the order is not important. When you have completed the exercise check your answers with your classmates.

1. You come home after school and find that your room is a mess. You also find that your drawers have been gone through. You find out that your younger sister has been in the room.

Describe Behavior _____ Express your Feeling _____ Suggest/Involve in Alternatives _____

2. Your father has been calling you a pet name in front of your friends.

Describe Behavior _____ Express your Feeling _____ Suggest/Involve in Alternatives _____

3. Your friend comes over and spills soda and crumbs all over your room. You realize that you are going to get in trouble for the mess.

Describe Behavior _____ Express your Feeling _____ Suggest/Involve in Alternatives _____

4. Your best friend with whom you always walk home from school goes off with someone else in the class.

Describe Behavior _____ Express your Feeling _____ Suggest/Involve in Alternatives _____

5. You are yelled at by your Mom for being home late from school. You have actually been doing an errand which she had asked you to do the previous day.

Describe Behavior _____ Express your Feeling _____ Suggest/Involve in Alternatives _____

VI. Communication Styles - Practice Planning a Vacation (Optional)

Directions to the Teacher: The class is to divide into family groupings of 4-5 members, with a mother, father, and two or three children. Divide the class by having them count off, or have the students choose their own family. The teacher will serve as facilitator of these groups. The students will take names other than their own, including a different family name. The group will decide together what this name will be. You may have to refer to the student sheet where the different ways of communicating are discussed: peace-making, blaming, computing, distracting, and leveling.

Directions to the Student: You are all to form family groups of four-five members. (Give directions as above) In this exercise you will all be a family. You are to choose family roles: mother, father, children. (Allow 2 minutes) You are also each to choose a different first name and together you are to choose a different family name or last name. (Allow four minutes) Remember the styles of communication that we discussed--peace making, blaming, computing, and distracting. (Students can refer to student sheet) We are going to use these styles in talking with our new family. (Allow three minutes for each of the following exercises) Assign parts to each of the family members.

I will assign each of you a role and for a certain period of time you will respond to the other members of your family using this communication style. You will try to plan something. A vacation, a family evening, a thanksgiving dinner, etc. Don't forget to stay in your role. O.K.? For the first part....

	Mother	Father	First Child	Second Child	Third Child
1.	peace-maker	blamer	peace-maker	blamer	peace-maker
2.	blamer	computer	irrelevant	blamer	irrelevant
3.	irrelevant	peace-maker	blamer	computer	blamer
4.	computer	irrelevant	computer	blamer	peace-maker

Process: After each three minute time period stop, ask the groups to sit back and close their eyes. Try to feel how it would be to live in this way in your family all the time. Tell your partners about how you felt as you were playing the role. What actually happened? What were your thoughts, feelings? Say how you felt toward other members in your family group while you were playing the role and tell them about it.

VII. Leveling

This last time I would like you to all try to plan the same vacation. evening, meal or activity, but to use direct statement of feeling. Express as openly and honestly what it is you want and why it is you want it that way. Level with one another and try to resolve the situation.

Process: How did it feel living in this family. Tell your partners how you felt as you were playing the role. What actually happened? What were your thoughts, feelings? How did you feel toward the other members in your family group as you attempted to level with one another?

Note: The "Response Styles" are borrowed from Virginia Satir's book Peoplemaking.

PEACE-MAKER: Acts as if he (she) agrees. Tries to please, reassure, sympathasize, and console. Wants peace at any price.

Example: 1. You've had a really hard day.

2. It's O.K., dear.

3. You can have something different for dinner if you want. I can get you a sandwich.

BLAMER: Disagrees on principle no matter what is said. He (she) gives orders and finds fault.

Example: 1. We've had this for dinner three times this week.

2. Why can't you do it right?

3. You go upstairs young man (woman) and do your homework.

COMPUTER: Talks as if he (she) has no feelings. Words sound super-reasonable and lack affect.

Example: 1. I am troubled by the inability of this family to get along.

2. I am happy to see that you were able to achieve your goal.

DISTRACTER: Comes out with irrelevant words and affect. Moves continually.

Example: 1. Spilling milk.

2. Fidgeting in chair.

3. Makes a response which is irrelevant to previous statement.

a special note to the teacher

concerning

problem-solving....conflict resolution...confrontation

activities.

> For many years, I played these "Aren't-you-impressed-by-me?-Can-you-beat-that?"-games until I realized that I always got clobbered and that I could not possibly win. At that time I was still interested in the widespread human folly that it is important, even required, to win.
>
> F. Perls, In and Out of the Garbage Pail

There is a need for experiences in interpersonal problem-solving in an unreal or game setting that permits the flow of emotional interchange without the threat of "live" confrontation; it is our hope that teachers understand the value of a non-evaluative, non-judgemental role in these activities - a kind of benevolent moderator.

The PACE problem-solving series is a developmental, interdisciplinary progression of activities, from simple to complex, encouraging students to improve their interactive skills in "safe" settings such that there is maximum carry over to "real life" confrontation with minimum exposure or risk.

Teachers looking for a "right answer" or clearly definable objective may be disappointed by some of these activities. Most of them do not have an "answer." Student involvement in the process is the underlying "goal", if there is one. When the student can relax and laugh and get into the "gameness" (nobody will get hurt) there is much more likelihood that he or she will be able to achieve that reflective, quiet insight (inductively) into his or her own (or others) non-productive confrontation behaviors — blaming, defending, accusing, attacking, withdrawing, "winning", "losing" — and as a result be more likely to choose a more productive approach.

Teachers are urged therefore to resist temptations to "lecture" or "teach" toward "should-behavior", yet adherence to the rules is a necessary and justifiable expectation.

Communication
Problem Solving
Activity I
Grade 4

"None Of Us Is As Smart As All Of Us"

I. Ask the students to think of as many different kinds of birds as they can. Ask them to get out a piece of paper (scrap is o.k.) and see if they can list as many as 10 in 2 minutes. Then ask them to share with one other person and see how many they can name. Then with 3 others. Avoiding praise or reinforcement because long lists here may contribute to the point of the warm-up - that groups are often more productive than individuals.

How many increased their original (individual) lists by 5? 10? more? Do you prefer to work with others or by yourself? When? What happens? When must we work by ourselves? What do you like to do with others?

II. The truth that each individual member of a group does have a unique contribution to offer can be illustrated with the following activity.

(Pre-cutting the circles will facilitate this activity)
Let the class get into 8 groups of 4, preferably; (3 or 5 are o.k. as long as there are 8 groups.)

Distribute 4 of the same section (4 A's for example) to each group, asking them to hang on to them for now. Also give each group the Monster Line-Up (top) half of the student handout sheet. When all 8 groups have their 4 pieces, explain that in a few minutes you want them to decide in their groups how they are going to get the other 3 pieces to their circle so that they can solve the puzzle. Tell them that each group has 4 of the same pieces, that there are 8 complete circles in the room, plenty for everyone, and that it is not a race or a contest. The only hitch is that they have to try to get the other pieces non-verbally, that is, without talking or writing. (And, of course, without force). Defer any questions concerning the point of the activity (since it is not a race or a contest) until later. Since this is a problem-solving activity, the idea of trading for other pieces might best come from the students rather than from the teacher. A direct question asking permission to trade might be answered by, "Yes, it's o.k. to trade If that's what your group decides to do."

Now ask the groups to take a few minutes to decide how they are going to get the other pieces to the circle.

When they seem ready, remind them that they may not talk or write, but they may now circulate in the room with the other groups, try to complete their circles, come back to their groups and try to

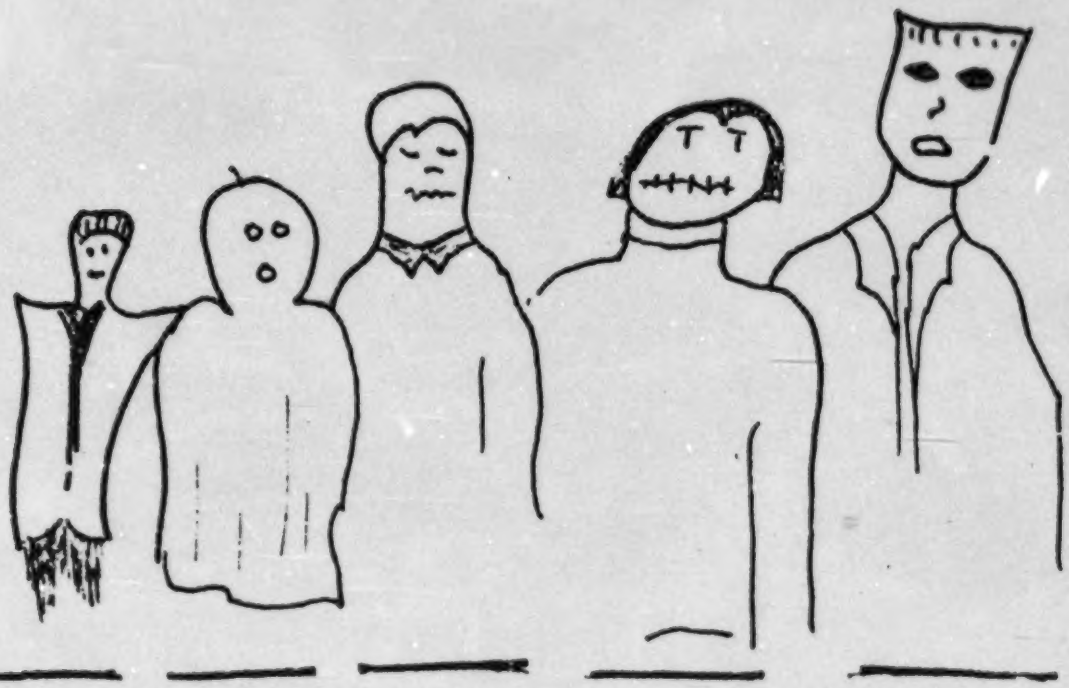
solve the puzzle.

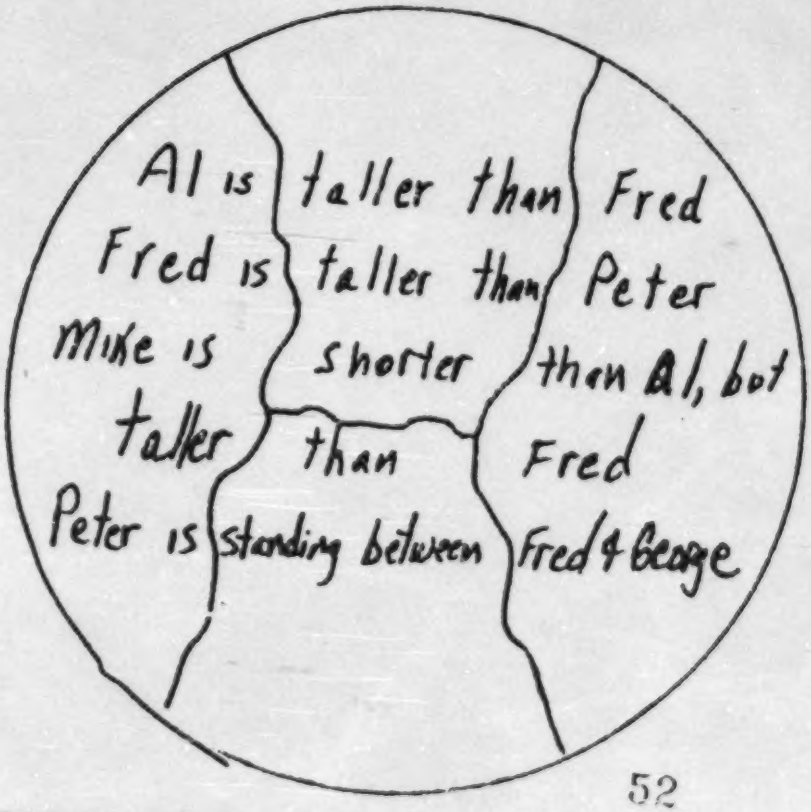
When they finish naming the monsters suggest that the groups decide how they should be colored.

The intent of this activity is to provide an enjoyable experience in group cooperation to get a task completed, not to see who can and can not solve the puzzle. The teacher may wish to circulate while they are working to help any groups that get stuck.

Was there anyone in this room who could have solved this puzzle all by himself or herself? (Help students to see that people are sometimes like puzzle pieces - it is necessary to have <u>all</u> the parts to get the best answer). How did your group decide to get the other parts? Did it work? Did anyone have trouble? Was that the best way? Have you ever been in a group where one person "bossed" the others? How did you feel about that? Why do some people seem to need to control others or be the leader all the time? How did you decide to color your monsters? Did any groups decide to let the individuals color as they chose? Was it necessary to do it all the same? Is it o.k. sometimes to "do your own thing"? Can you name some times when groups must work together? A family? When can family members do their own thing? What happens if some family members want to do their own thing when cooperation is necessary? (See teacher section on open discussion)

NAME THE MONSTERS !




Al is taller than Fred
Fred is taller than Peter
Mike is shorter than Al, but taller than Fred
Peter is standing between Fred & George

Communication
Problem Solving
Activity 2
Grade 4

"Who Needs Abby?"

I. Brainstorming

Ask: What's a brick good for? After a few conventional answers (building, etc) ask if it could be used as a door stop? a gift? something to write letters on? When they begin to get into the spirit of free thinking, ask them to list as many uses of a brick as they can think of. (Suggest that "building" be one use rather than trying to name all the structures that might involve bricks.) Let them work individually for 3 or 4 minutes; then share with one other, adding to their lists; then in fours, two pairs.

After 10 minutes or so ask: How many increased your original lists by 10 when you shared with others? 20? more?

Quickly tally all the uses the class named (time might prohibit listing them on the board) to get a rough idea of how many uses bricks could have. (Some in the class might be interested in volunteering to collect all the group lists and make a master list for later sharing.)

There may be some comment about the impracticality of some of the uses. Elicit with discussion questions the idea that the impractical, "far-out" ideas often lead to very exciting possible solutions.

Briefly summarize "brainstorming". It is the process of thinking of as many ideas or solutions as possible without trying to judge the practicality or value af each one. In other words, no matter how wild or unusual, it is o.k.

It may be necessary to mention that some people get so "turned on" by joking around that THAT becomes their goal. Encourage them to understand that while some solutions may be funny, that should not be the purpose of the idea.

II. Dear Ann Landers:

Ask: Do you ever read "Dear Ann Landers" or "Good Vibrations" from Dynamite or the letters in Boy's Life magazine?

Read the following letter and answer to the class. Then disucss it for a few minutes:

Dear Ann Landers:

A few days ago I was playing my clarinet in the back yard and this guy who plays the flute came over, so we were having a duet. Two girls we know dropped by and asked if they could be our "audience." We said o.k. I got called inside for a few minutes and I gave my clarinet to one of the girls to hold. She knows the value of a musical instrument because she used to play the flute herself.

Well, the other girl, I'll call her Judy, took my clarinet out of her hands and tried to take off the mouthpiece. She broke my reed. It cost 40 cents.

Who do you think ought to pay for the reed, Judy or the girl I handed it to?

IN NEED OF A REED

Answer:

The girl who tried to take your clarinet apart should offer to buy you a new reed. But look, kid, it cost you 13 cents to mail this letter and the envelope and paper must have come to at least 2 cents. There's 15 cents right there. For another quarter you can buy a reed yourself, which I suggest you do, rather than get into a hassle with the girls.

Sometimes problems are more difficult. Here's one from Dynamite (Scholastic Book Club Magazine.) Read and discuss:

Dear Dr. Kernberg,

I am ten years old and the only boy in the family. It is really hard for me. My sisters wreck my models, and they bug me all the time. Sometimes I think my parents don't understand me. They don't tell my sisters to leave me alone.

Another problem is that I sleep with a teddy bear and two stuffed dogs. I am scared at night, because everyone talks about the devil. My friends make fun of me because I am not a good athlete. I try hard though. They make fun of me because I like nature. Some people think I am clumsy and weak.

M.P., Wisconsin

Dear M.,

It is very hard to be the only boy in a family; especially if you have more than one sister. They may be picking on you out of a little envy. After all you are the special one in the family, because there is only on son. Maybe you and your Dad could talk about what it is like to be the only men among so many women. Maybe he can give you some hints on how to deal with the girls. Then you wouldn't have to depend on your stuffed animals. After all, your bear, and dogs aren't real, so they really couldn't protect you in your sleep. As for your interest in nature, I say: "Stick with it!" Nobody ever said that nature was just for girls! Think of all the scientists, forest rangers and nature writers who are men!

Discuss:

How did the boy feel about himself? Would the answer help him feel better or was it a "put down"?

Here's another answer to the same letter:

Dear M.P.,

At 10 years old you should be able to handle your <u>own</u> problems. I'm tired of kids saying their parents don't understand them. What you ought to do is go into your sisters' room, empty all their drawers and stuff on the floor and mix it up. THAT ought to teach them to break your models.

You should be ashamed! A boy your age sleeping with stuffed animals? Baby stuff! Stop it immediately!

When people make fun of you, just make fun of <u>them</u>. Some people can <u>give</u> it but can't <u>take</u> it. Good luck!

Compare the two letters. How would they each make the boy feel? What would happen to him if he tried the suggestions (both letters)? Are there other suggestions the class has?

III. What Would <u>You</u> Do?

Have students read the handout situations, write at least one suggested solution, and discuss each one.

Then have students write one of their own problems in the area provided, cut it out, (no names) and hand it in. Let volunteers draw the problems at random (from a "problem box"?) and discuss as many as time permits.

Questions should include how the one with the problem might feel. "If I had that problem I'd probably feel....."

Options:

1. The problem box could be saved for other times.

2. The problem situations are excellent role-playing ideas for classes that can handle them.

HANDOUT SHEET

"What Would You Do?"

1. Pat gets an allowance but has spent it all for a birthday present for her younger brother. Her scout troop will send girls to an outdoor show if there are 5 interested. It costs 50 cents and four of Pat's friends plan to go. No one else can go. Pat has asked her dad for the money.

_____

_____

_____

2. Bob has been told to have the yard mowed by the time his dad gets home. He was kept after school for awhile because of a disturbance he'd caused and there is not time to do the yard by himself. He's asked his older brother Don for help. Don's friends are waiting for him to go swimming. Don wants to help Bob but also wants him to learn to be responsible.

_____

_____

_____

3. Jeff's mother insists on kissing him good bye in front of his friends and when he asked her not to, she just laughed and said how much she loves him. Jeff is small for his age and some of the boys tease him.

_____

_____

_____

A problem I have is _____

_____

_____

_____

_____

"Let's Look At Families"

I. Introduction (to be early in the week)

Teacher introduces the concept that there are many different types of families. (This activity can be related to social studies and the students' own families) Have each child draw a picture of his own family in any setting he chooses.

These pictures will then be discussed with the whole class and hung in the room.

II. Give the following T.V. assignment: (to be done for several evenings that week.) Have the class watch as many family-situation shows and then answer the questions on "The Folks on the Tube". These can be dittoed off for each student to have 3 or more copies.

III. Follow-up (to be done at the end of the week)

Discussion of ditto - "The Folks on the Tube."

Note for teachers only:

Even though nearly all children come from homes that are inferior in some ways to T.V. "families", many children believe such shows represent the norm of family life. Such children are cruelly deceived. These shows have been known to contribute to bad dreams to some children. While it is perfectly O.K. to enjoy an entertaining presentation as entertainment, the object of this activity is that students realize the T.V. "families" do not represent the average family. Some students need class exposure to this fact to realize that family members do quarrel. Yet most families produce reasonably happy children anyway.

DITTO

Name of T.V. Program: _____

Date: _____

The Folks on the Tube

1. Number of adults in family _____.
2. Occupation of breadwinner _____.
3. Is their home large or small? _____.
4. Is the family rich, poor, or average? _____.
5. Do they practice a religion? _____.
6. Do the grown-ups speak as if they're well educated or poorly educated? _____.
7. What is the family problem this week? _____

_____

8. Has your family ever had a similar problem? _____

_____

9. Do T.V. grown-ups often lose their tempers and scream at the children? _____.
10. Do the children ever seem to dislike their parents? _____.
11. How is the show like real life? _____

_____

12. How is it different? _____

_____

Other comments:

COMMENT PAGES

1. Please check the activities you used in your classroom. We would also appreciate your comments on the activities and suggestions to improve them. (Please use the back of this page for more space.)

Awareness — Comments

_____ Activity 1-

_____ Activity 2-

_____ Activity 3-

Communication — Comments

Non-Verbal Communication Skills:

_____ Activity 1-

_____ Activity 2-

Listening Skills:

_____ Activity 1-

_____ Activity 2-

Verbal Communication Skills:

_____ Activity 1-

_____ Activity 2-

Problem Solving Skills:

_____ Activity 1-

_____ Activity 2-

Families

_____ Activity 1-

2. Was the presentation of the activities simple to understand and follow?

   Comments:

3. How could PACE be of more assistance to you in using these activities?

4. Overal comments on this handbook:

References

Many of the activities were drawn from the following sources:

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